



# Guy Bergeron

Canada, Québec

## Les entretiens de la belle et de la bête (Ma mère l'Oye - Mother Goose) Ravel, Maurice

### About the artist

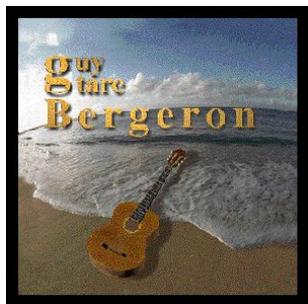
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

**Qualification:** Diplome d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

**Associate:** SOCAN - IPI code of the artist : 206325403

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

### About the piece



**Title:** Les entretiens de la belle et de la bête [Ma mère l'Oye - Mother Goose]  
**Composer:** Ravel, Maurice  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Bergeron, Guy  
**Publisher:** Bergeron, Guy  
**Instrumentation:** 4 guitars (quartet)  
**Style:** Modern classical

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Score

# Les entretiens de la belle et de la bête

(Ma mère l'Oye) (1911)

©Maurice Ravel (1875-1937)

arrangement : Guy Bergeron

Mouv<sup>t</sup> de Valse modéré ♩ = 50

Guitar 1

*p* expressif

Guitar 2

Guitar 3

Guitar 4

*pp*

9

Guitar 1

Guitar 1

1

17

*pp*

*pp*

*pp*

*pp*

*rit.* *a tempo*

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Les entretiens de la belle et de la bête

2

25

Musical score for measures 25-32. The score is written for four staves. The first staff contains a melodic line with a fermata over measures 28-29. The second and third staves contain accompaniment, with the third staff labeled "Guitar 1". The fourth staff contains a bass line with a fermata over measures 28-29. Dynamics include *p.* and *pp.*

33

Musical score for measures 33-39. The score is written for four staves. A dashed line labeled "8va" spans measures 33-39. The second staff contains guitar chords labeled "XII" and "VII". The third staff contains a melodic line with a fermata over measures 36-37. The fourth staff contains a bass line with a fermata over measures 36-37. Dynamics include *p.* and *pp.*

40

Musical score for measures 40-47. The score is written for four staves. The first staff contains a melodic line with a fermata over measures 40-41 and a *rit.* marking. The second staff contains accompaniment with dynamics *p* and *pp*. The third staff contains a melodic line with a fermata over measures 40-41 and dynamics *pp*. The fourth staff contains a bass line with dynamics *p* and *pp*. The score ends with a double bar line and repeat signs.

2 *a tempo*  
49

Musical score for measures 49-58. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 3/4 time. Dynamics include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked with a '3' and the instruction 'solo (un peu en dehors)'. The bottom staff has a triplet of quarter notes.

59

Musical score for measures 59-68. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 3/4 time. Dynamics include *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' and the instruction 'solo'. The bottom staff has a triplet of quarter notes.

3  
70

Musical score for measures 70-79. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 3/4 time. Dynamics include *p* (piano) and *pp* (pianissimo). The first staff has the instruction 'très expressif'. A triplet of eighth notes is marked with a '3'. The bottom staff has a triplet of quarter notes.

Les entretiens de la belle et de la bête

4  
78

Musical score for measures 78-85. The score is written for four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The first three staves are marked *pp*. The fourth staff is marked *p*. There are triplets in the fourth staff at measures 82 and 85. A long slur covers the first three staves from measure 78 to 85.

86

animez peu à peu...

Musical score for measures 86-93. The score is written for four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in a key with two flats (Bb, Eb) and a 4/4 time signature. The first three staves are marked *p*. The fourth staff is marked *p*. There are triplets in the fourth staff at measures 89 and 93. A long slur covers the first three staves from measure 86 to 93.

94

Assez vif

Musical score for measures 94-101. The score is written for four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The first three staves are marked *mf*. The fourth staff is marked *mf*. The music becomes *f* starting at measure 97. There are triplets in the fourth staff at measures 95, 98, and 100. A long slur covers the first three staves from measure 94 to 101.

102 *rit.* 4 *a tempo*

*ff* *pp* *expressif*  
*ff* *pp*  
*ff* *pp*  
*ff* *pp*

110

*pp*  
*pp*  
*pp*  
*pp*

118

*pp* *pp*  
*pp* *pp*  
*pp* *pp*  
*pp* *pp*

Les entretiens de la belle et de la bête

6

126 *rit.* 5 *a tempo*

*pp* expressif  
*pp*  
*pp*  
*pp*

133 *8va*

*p* expressif  
*p*  
*p*  
*p*

*mp*  
*mp*  
*mp*  
*mp*

*mf*  
*mf*  
*mf*  
*mf*

141 *accel.*

*f*  
*f*  
*f*  
*f*

*ff*  
*ff*  
*ff*  
*ff*

6 1<sup>er</sup> Mouvt (Un peu plus lent)

147

*pp* expressif *mp*  
*pp* *mp* *p*

155

rit. Plus lent Harmonique VII

rit. *pp* Harmonique VII  
rit. Guitar 1 *pp* (5) (4)  
rit. Guitar 1 *p* expressif<sup>3</sup>  
rit. *pp* Harmonique XII  
(5) (4)

164

rit. *pp*  
rit. *pp*  
rit. *pp*  
(5) (4)

Guitar 1

# Les entretiens de la belle et de la bête

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*p* expressif

9

17 *pp* rit. a tempo

25

34 *pp* *sva*

43 *p* 2 a tempo 3 4

56 *mf* 7 2

70 *p* très expressif 2 *pp*

Les entretiens de la belle et de la bête

2

79 *p* animez peu à peu...

88 *mf*

96 *f* *ff* *rit.*

Assez vif

104 *pp* *a tempo* *expressif*

4

112 *2*

121 *rit.*

129 *pp* *a tempo* *expressif* *p* *expressif* *8va*

5

137 *mp* *mf* *f* *accel.*

145 *ff* **1er Mouvt** (Un peu plus lent) **6** *pp* *expressif*

Musical staff 145-150: Treble clef, key signature of one flat. Measure 145 starts with a forte (*ff*) dynamic. A slur covers measures 145-146. Measure 147 has a circled number '6' above it. A slur covers measures 147-150. The dynamic is *pp* and the instruction is *expressif*. A long horizontal line is drawn below the staff.

151 *mp*

Musical staff 151-156: Treble clef, key signature of one flat. Measure 151 starts with a mezzo-piano (*mp*) dynamic. A slur covers measures 151-156. A long horizontal line is drawn below the staff.

157 *rit.* **Plus lent** *pp* Harmonique VII

Musical staff 157-162: Treble clef, key signature of one flat. Measure 157 starts with a ritardando (*rit.*) instruction. A slur covers measures 157-162. The dynamic is *pp*. The instruction **Plus lent** is centered above the staff. A circled number '5' is below measure 157 and a circled number '4' is below measure 162. The instruction **Harmonique VII** is above measure 162. A long horizontal line is drawn below the staff.

163

Musical staff 163-167: Treble clef, key signature of one flat. Measures 163-167 consist of five measures, each containing a single note with a diamond-shaped articulation mark above it.

168 *rit.*

Musical staff 168-172: Treble clef, key signature of one flat. Measures 168-172 consist of five measures, each containing a single note with a diamond-shaped articulation mark above it. The instruction *rit.* is above measure 168. The staff ends with a double bar line.

Guitar 2

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Guitar 1  
8va-----, [1]

14 *pp*

21 *rit.* *a tempo* 7

32 XII

37 VII 4 2 3 *p*

42 *pp* *rit.*

47 [2] *a tempo* 4 *p*

55 3

62 *mf*

67 [3] 2 *pp*

73

Les entretiens de la belle et de la bête

2  
78

*pp*

83

animez peu à peu...

*p*

88

*mf*

93

*mf*

98 Assez vif

*f* *ff*

103 rit.

4 a tempo

*pp*

108

*pp*

113

*pp*

118

*pp*

123 *pp* 3 3 *rit.*

5 *a tempo*

128 *pp*

133 *p* *mp*

138 *mf* *f* *accel.*

143 *ff*

6 1er Mouvt (Un peu plus lent)

147 **10** *rit.* Guitar 1

159 *pp* Plus lent

164 3

Guitar 3

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Mouv<sup>t</sup> de Valse modéré ♩ = 50

14 *Guitar 1* *8va* [1] *pp*

20 *rit.* *a tempo* 7 *Guitar 1*

32

38 2 *pp* [2] *a tempo*

45 *rit.* *pp*

51 *p*

57

63 *mf*

69 [3] *pp*

Detailed description: This is a musical score for Guitar 3, covering measures 14 to 69. The score is written in a single treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Mouv<sup>t</sup> de Valse modéré' with a metronome marking of ♩ = 50. The score is divided into measures of 14, 20, 32, 38, 45, 51, 57, 63, and 69. Measure 14 starts with a dynamic of *pp* and includes a first ending bracket labeled '1'. Measure 20 features a *rit.* (ritardando) followed by *a tempo* and a seven-measure rest. Measure 38 has a dynamic of *pp* and a second ending bracket labeled '2'. Measure 45 includes a *rit.* and a dynamic of *pp*. Measure 51 has a dynamic of *p*. Measure 63 has a dynamic of *mf*. Measure 69 has a dynamic of *pp* and a third ending bracket labeled '3'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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Les entretiens de la belle et de la bête

2  
75

81

animez peu à peu...

87

93

Assez vif

99

rit.

105

4 a tempo

111

120

126

rit.

5 a tempo



# Les entretiens de la belle et de la bête

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Mouv<sup>t</sup> de Valse modéré ♩ = 50

The musical score is written for guitar 4 in a 3/4 time signature. It begins with a dynamic marking of *pp* and a tempo of 50 beats per minute. The piece is in a waltz style, characterized by its 3/4 time signature. The score consists of several staves of music, with measures numbered 7, 13, 19, 25, 31, 37, 43, and 51. Key features include:

- Measures 13-18: A first ending marked with a box containing the number '1'.
- Measure 19: A *rit.* (ritardando) marking followed by a *a tempo* marking.
- Measures 37-42: A *p* dynamic marking followed by a *pp* dynamic marking.
- Measures 43-48: A second ending marked with a box containing the number '2' and the instruction *a tempo solo (un peu en dehors)*.
- Measures 43, 48, and 51: Triplet markings (the number '3') over groups of notes.
- Measures 43-48: A *p* dynamic marking.
- Measures 51-56: A *p* dynamic marking.



Les entretiens de la belle et de la bête

121 3

4 *rit.* 5 *a tempo* *pp*

130

136

141 *accel.*

6 **1er Mouvt (Un peu plus lent)**

147

153 *rit.*

**Plus lent**

159 Harmonique XII

165 *rit.*